



RECORDS OF
PERCY GRAINGER'S COLLECTION OF
English Traditional Folk - Songs
sung by Genuine Peasant Folksinger



Photo by E. Hill

MR. JOSEPH TAYLOR,
of Saxby-All-Saints, North Lincolnshire.

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FIG. 1.—A VERY SIMPLE PHONOGRAPH.
*The "reed" in the organ pipe is vibrated by
 blowing into the latter.*

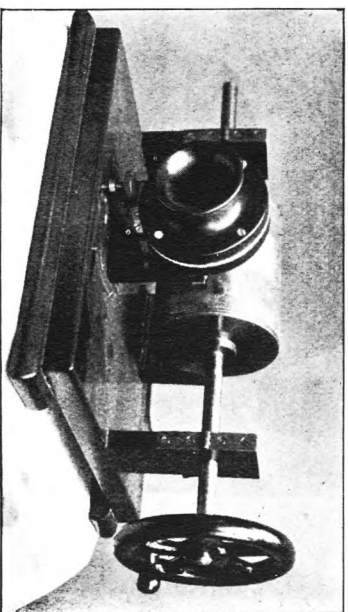


FIG. 2.—THE FIRST PHONOGRAPH MADE IN
 ENGLAND.

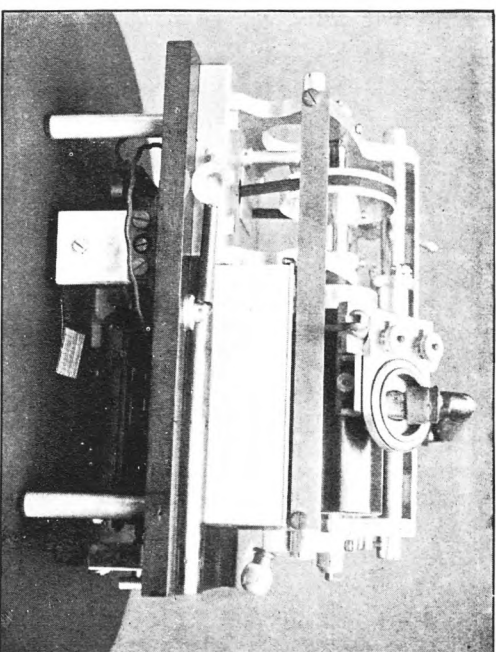


FIG. 3.—A MODERN PHONOGRAPH.
The electric motor which works it is beneath.

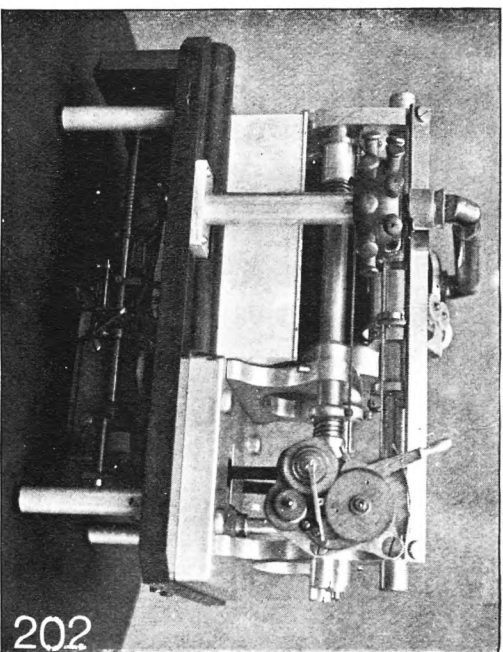


FIG. 4.—A MODERN PHONOGRAPH : SECOND VIEW.
*Note the waxen cylinder on the right, and the "jointed pipe" on the top,
 towards the left.*

There is a Chinese tradition extant to the effect that, many thousands of years ago, there was in the Flowery Land a lady with a most entrancing voice. This 'Chinese Nightingale' so hypnotised the populace that a general wish was expressed that the sweet sounds of that wonderful voice should not be allowed to become extinct with the death of its owner, and many were the devices suggested for preserving it. At length a wise woman was consulted - a veritable witch, who had the reputation of solving all difficulties, were they never so great - and she produced a bamboo closed at one end, with the instructions that the songstress was to sing one of her sweetest melodies into the tube, which was then to be corked up and deposited in a certain temple. Her behests were faithfully carried out. Many generations had passed away when there happened to be in the neighbourhood of that temple a youth who was told of the dulcet tones shut up in the stem of bamboo, and he determined to feast his ears upon them. To his great delight, the notes welled out in all their original sweetness, and for a few minutes he was enchanted. But the song departed for ever; it was never heard again. This happened, we are told, many thousands of years ago; but the nineteenth century produced an instrument which will not only bottle up sweet music, but will give it out again as often as demanded. Thus has reality outstripped romance, and given us the phonograph.

This Chinese legend expresses in a manner the desire that has been felt, it would seem, among all nations from a remote time, to imitate the sounds of the human voice. Many contrivances have been suggested, or made, having this object in view, and most of them endeavoured to secure the end desired by a slavish imitation of the natural organs of speech. One of these, possibly the best of its class, came under my personal notice many years back; it was known as Faber's talking machine. I was consulted as to its suitability as an object for popular exhibition, and went to see and hear it in order to judge of its capabilities. It was a curious-looking machine, with indiarubber lips, a windpipe, and larynx, the whole being governed by the action of keys and pedals which were very skilfully worked by Mrs. Faber. I was told that the machine would faithfully articulate any chosen words, but 'metempsychosis' proved too much for it, and the negotiations fell through.

The way in which the joint action of the vocal chords and lips in producing a simple sound may be imitated is shown in Figure 1. An organ pipe of the reed kind is held in the hand, and, while wind is applied with the mouth to throw the contained reed into vibration, the bell of the pipe is closed and uncovered by the hand, when the pipe can be made to call out 'Mamma' in most realistically plaintive tones. A doll capable of the same vocal effort, and worked on the same principle, can be seen at toy-shops.

So long as experimenters endeavoured to create human speech, they failed; success attended their efforts to produce it. The first instrument which achieved this wonderful result was Graham Bell's telephone in 1876 - an appliance which has since become so common, so necessary a part of everyday life, that it has ceased to excite any surprise. But to the thoughtful man, how marvellous it must ever be that he is able to converse with a fellow-being although the two of them are separated by a hundred miles or more, and that communication is so perfect that he can recognise all the peculiarities and mannerisms of his friend's mode of speech!

A characteristic of Bell's telephone was the diaphragm, whose vibrations gave out the sounds, and it was when Edison was handling the instrument in question that it occurred to him that such a diaphragm, if it had a point attached to it, might be made to stab a record of its message into a soft substance passed in front of it. And then, if such a record were moved against the point which originated it, it would be possible to throw the diaphragm once more into its original movements, and the sounds which actuated those movements would be

reproduced. Thus it was that Edison was led to construct his first phonograph - an instrument which perhaps excited more general surprise than the telephone of Graham Bell which preceded it, and of which it was, in a manner, the outcome.

As may be imagined, the production of this machine, doing far more by simple means than had been accomplished by the most elaborate mechanism employed in the former so-called talking machines, made a profound impression, and many were the prognostications of the wonders which it would achieve in the future. It was an American machine, and American descriptive writers have a gift of making the most of things. This was a contrivance of their own heart, and they did not neglect the opportunity for "tall" writing which it afforded. There was little prospect of an early appearance of the Edison phonograph in England, so that we in this country had to take its alleged capabilities for granted.

But soon after its debut in America a gentleman who had seen and heard it came over here and gave a verbal description of it to Mr. Augustus Stroh, and that clever worker was able to produce within a very few days a machine which would talk. A photograph of this very machine is shown as figure 2 (page), and I must here express my indebtedness to its author for his great kindness in allowing me to take this picture, as well as several others illustrating this article.

This early phonograph has more than ordinary interest attached to it, in that it was shown at the Royal Institution during a lecture by Sir W. H. Preece, on which occasion the late poet-Laureat, then known simply as Alfred Tennyson, occupied the chair. After the mechanism of the instrument had been explained, Professor Tyndall, in compliment to the poet, shouted into it "Come into the Garden Maud." Presently the phonograph repeated the words in a conical falsetto, and the effect upon the audience was so startling that they broke into tumultuous applause such as never was heard before within the sedate walls of the famous Institution.

An examination of the illustration (Fig. 2) will enable us to understand the simple nature of the instrument as originally devised. A broad base board has two uprights in which turns a shaft with a screw thread upon it, a corresponding thread being formed on the journal in which it works. At the end of the shaft is a heavy flywheel and a handle by which it can be rotated. Also upon the shaft is a brass cylinder of about five inches diameter, which has a screw cut in it of the same number of threads to the inch as the screws upon the shaft. In front of the cylinder is a mouthpiece, at the back of which is a diaphragm with a pin in the centre, which just dips into the groove of the screw thread on the cylinder. The cylinder is covered with tinfoil, and if the handle be turned while the diaphragm is stationary, the result is that its point makes an unbroken line in the soft tinfoil. But if, while the cylinder is being revolved, words or musical notes are spoken or sung into the mouthpiece, then the diaphragm is thrown into vibration, and the line drawn on the tinfoil is no longer a continuous one, but is broken up into corrugated markings which form a record of the sounds submitted to the instrument. By shifting the cylinder to its first position, which can easily be done by opening the hinged portions of the uprights and making it once more travel in the same direction, the point attached to the diaphragm retraces its own footsteps, and the original sounds are reproduced.

Content with having made a machine which would talk, Mr. Edison seems to have dropped the matter altogether. Owing to a technical difficulty with regard to the patent specification, the phonograph in its earliest form could not be protected in Great Britain, and it is perhaps partly due to this circumstance that others tried to improve it.

Among the experimenters were Messrs. Chichester Bell, Graham Bell, of the telephone fame, and C. S. Tainter, and eventually these gentlemen produced an instrument of far greater refinement than the phonograph, which they call the Graphophone. One had to shout into the mouth-piece of the phonograph to obtain a good record, and that record when made on the tinfoil was

very difficult to handle, so tender was it. A whisper was sufficient to form a record on the far more delicate waxen surface employed in the graphophone, and, instead of a blunt point on the diaphragm, the improved instrument employed a sharp cutter, which ensured a far more finely graded record than was possible with the older contrivance. The record cylinder of this machine was made of paper and covered with a thin layer of wax; it was movable, and, while in action, instead of travelling from side to side, remained in one place, while the diaphragm and its cutter performed the lateral movement.

Once more Edison entered the field, and produced what came to be known as the spectacle machine, in which there were two diaphragms - one for recording, of thin glass, and the other for reproducing, of varnished silk. They looked like a pair of spectacles, for they were mounted together, and either one or the other could be brought against the cylinder as might be required. In 1889 the "spectacle" machine, which had a solid waxen cylinder such as is used at the present day and was driven electrically, was replaced by one in which a single diaphragm acted as both recorder and reproducer, and the next year the two companies, hitherto in rivalry, amalgamated, and the best points of Edison's machine and the graphophone were combined in one complete instrument.

It must be confessed that when the American phonograph made its first bow before a British audience it was regarded with something akin to disappointment. The public had heard many wonders told of its powers of preserving sounds spoken or sung into it. It was said that the voices of public orators and songsters would be embalmed, so to speak, for the benefit of posterity, but when they heard its Punch-and-Judy-like utterances they became to regard it more as a toy than a scientific instrument. And a toy, to all intents and purposes, it became, and a favourite one for exhibiting at bazaars and other social functions. But, as we have seen, when its originator dropped it others took it up, and one improvement after another has resulted in the production of an instrument which resembles its prototype only in the general principles of its construction.

We have already seen how Mr. Stroh constructed in this country a machine from verbal description, and how he exhibited it at the Royal Institution. But he did not stop there. He saw that the instrument was open to great improvement, and his first step was to give its cylinder a more steady motion than is possible by a wheel turned by hand. He therefore fitted it with a clockwork train driven by a weight. In this form he exhibited the phonograph at a meeting of the Society of Telegraph Engineers in 1878; and it is interesting to turn to the published "Proceedings" of the society on the evening in question, for we can thus acquire information about the phonograph as it then was. The report says: "The effect upon the mind on hearing the human voice actually spoken by a machine must be experienced to be appreciated. There is something irresistibly comic in its absurd imitation, but at the same time it is impossible altogether to resist a feeling of wonderment, recalling to one's mind perhaps the feelings of Pygmalion or of the hero 'Frankenstein'. But the advantage of the steadiness given to the cylinder by the clockwork was quickly recognised when Mr. Stroh's instrument was put into action. (Editor's comment: This of course does not mean that a spring was employed. One assumes 'clockwork' to mean a form of 'governor' or 'regulator' as used in a Musical Box - sometimes known as a 'butterfly' because of the two blades of the 'governor'. Such a governor was used in the weight-driven phoonograph sold in London by the London Stereoscopic Company in the 1880's) Not only, we are told, was the articulation of the spoken words far more perfect, but songs sung into the instrument by Sir W. H. Preece and others were "reproduced with very respectable correctness." This was the best but faint praise, and shows that, although a great improvement had been brought about, the machine was still far from perfect. At this time, it must be remembered, tinfoil was still employed to make the sound indentations upon, and it was

considered quite a triumph if a sentence or two, or a few bars of a popular song, were reproduced in sufficiently accurate fashion to be recognisable.

It was about this time that Mr. Edison constructed a clock with phonographic attachment instead of a bell to strike the hours. It must have been rather startling for his visitors to hear the clock call out "One o'clock, time for lunch" and similar appropriate remarks at the other hours. The first phonographic cylinder, with a soft tinfoil skin to receive the sound impressions, was cut with about ten screw threads to the inch, and under such conditions the records could consist only of a few sentences - there was not room for more. A great advance was made in increasing the number of threads to one hundred to the inch, which made the sound record last for about three minutes. Then two hundred threads to the inch were obtained, and the time of the performance was increased to seven minutes. (Editor's note: We suppose that the cylinder was revolving at a speed much lower than 160 r.p.m.) Mr. Stroh succeeded in making a machine of such accuracy that no fewer than three hundred threads to the inch are cut upon its cylinders. The keenest eye can detect no more upon the waxen roll than what seems to be a slight dulling of its surface, as if it had been breathed upon. It is necessary to employ a microscope before this dull band resolves itself into an assemblage of exceedingly minute lines, each line being cut up into ridges and furrows by the action of the tiny chisel or cutting point carried by the vibrating diaphragm of the phonograph.

It would be wonderful enough if one of these tiny channels represented the sound record from a single voice or instrument; but when we remember that it is possible for this tiny scratch in the wax to contain the complicated sound records of a full band, which can be reproduced in such a perfect manner that the various instruments can be separately identified without difficulty, we seem to have arrived at a result which is supernatural. We will now briefly consider the various improvements which have been brought about, chiefly by the ingenuity of Mr. Stroh, who has taken so much active interest in the phonograph since its first inception by Mr. Edison.

He has made so many of these machines, each one becoming obsolete almost as soon as it was completed. Figure 3 represents one of these beautiful pieces of mechanism, which is chiefly constructed in aluminium alloy, in order to confer lightness upon it. Beneath is an electric motor, which needs only to be connected with a battery cell to give silent movement to the banded wheel seen on the left of the picture. The cylinder upon which the waxen record is slipped, like a sleeve, is plainly seen on the right, and immediately above it is the diaphragm with a jointed pipe above it to carry the sounds emitted to the farther side of the instrument, which is shown in Figure 4. Here we can follow the jointed pipe, and find that it terminates in a round box with many openings in which pegs are inserted. These openings are for the reception of indiarubber tubes, which lead to the ears of as many auditors as may wish to listen to the machine.

On the right hand-side of the Figure there is a wonderful little attachment of wheelwork operated by a handle which turns upward. This is to adapt the machine to different records, and make it available for waxen cylinders with 100, 150, 200 or 300 threads to the inch. Other machines lacking this attachment can only be used for records of one number of threads. Figure 5 shows the electric motor which actuates the phonograph.

The waxen cylinders employed in this machine are little more than half of the diameter of the original tinfoil-covered cylinder in Edison's first phonograph; but now, strange to say, in the newest form of instruments the old size is being adopted once more, and the five-inch records, with of course a correspondingly extended surface, are coming into vogue. The extra surface however, is not used to take longer records, but is invaluable, seeing that it allows greater space for each sound wave, thereby securing greater detail. One of these records,

standing on its containing box, is shown in Figure 7. These waxen cylinders are of a very reliable description, and give most marvellous results.

The latest type of phonograph, as employed by Mr. Stroh, is seen at Figure 6, with its electric motor contained in a box at the right-hand side. Let it be noted that this box had a dial plate with index finger attached, so that the speed of the motor can be altered at will. Most records are marked with the speed at which they should be driven, just as an ordinary piece of music has its metronome number, and it is an important point in either case that the proper speed should neither be decreased nor augmented. The electric has, however, been largely displaced by a spring motor.

We may next observe the big cylinder, with a waxen record upon it; but perhaps the most interesting feature of the instrument is the diaphragm, although at present in but an experimental form, has wrought such a change in the intonation of the instrument that it marks an immense improvement. It has, in a word, eliminated the disagreeable nasal twang which has, until its introduction, a characteristic of even the best phonographs. The diaphragm proper is made of thin celluloid such as the photographers now often use in lieu of glass, and the conical portion seen in the illustration (Figure 8) is made of stiff writing paper, the connecting link between the two being a piece of catgut. At the apex of the cone is a tiny round sapphire, and this is the point that traverses the little channels cut in the waxen record, and once more causes the diaphragm to vibrate. The cone has the effect of bringing the entire surface of the diaphragm into action, instead of its central portion only, and the effect is not only to refine the sounds, but greatly to augment them. With a long trumpet-mouth fixed to the instrument the sounds are sufficient to fill a large room, and in the case of a tenor with a particularly robust voice who had furnished one of the records, it was difficult to believe that the vocalist was not actually present in the apartment where the instrument was in use. At the same time, the delicacy of the machine is so great that it is easy to hear the singer taking breath between each phrase of the melody.

It may be mentioned as a matter of interest that the idea of the conical diaphragm was borrowed from the Stroh violin, a photograph of which is shown in Figure 9. In the violin, the diaphragm is made of aluminium, the cone springing from its corrugated edge. Its centre is in connection with the bridge of the instrument, and its vibrations are conveyed to the air within the trumpet-shaped resonator.

As we have seen, the earliest phonograph employed one diaphragm for both recording and receiving; but when tinfoil was abandoned as a record bearer and wax was substituted, it became necessary to use a cutting edge on the point of the recording diaphragm, while a blunt point was employed in translating that record once more into sound waves. The conical diaphragm is not employed for recording, the diaphragm for that duty being made of glass, while the cutting point, attached to a lever, is made of a tiny pencil of sapphire or ruby hollowed out at the end so that it is a sharp edge. The adjustment of this point is extremely delicate, and much ingenuity has been devoted to its exact form, and the method in which it is mounted, so that it may exert the proper pressure on the wax and accommodate itself to any little irregularity in the surface that it traverses. The waxen cylindrical records are very fragile things, and one may easily be broken by allowing it to fall over on its side. The delicate tracery of the lines formed by the action of the sound waves is also easily injured, the mere touch of a damp finger being sufficient to leave a trace which causes a blurred sound in the phonograph. Recently, however, this brittleness has been obviated by employing a new material for the cylinders, and the improved kind can be flung on the floor without taking any harm. The new material employed for the purpose is, in fact, the same as that of which ping-pong balls are made - namely, celluloid.

To make these celluloid copies of records the original waxen image is placed in the

electrotype bath until a metallic skin is formed upon it. The wax is then melted out, and an endless number of celluloid copies can be obtained from the copper matrix. This multiplication of the original waxen records is a most important development, for anyone who has the privilege of hearing what the perfected phonograph can do will at once see that a big future is in store for it.

Illustrations for this
article are on pages
202, 227, 228.

This article was extracted by Mr. Melvin Harris from a volume of Cassell's Popular Science to give us a view and some opinions on the phonograph by one close to the date of its invention. It is interesting to read of Mr. Stroh's work in this connection. Mr. Harris has pointed out to us that the author of the article, Mr. T. C. Hepworth, was the father of the British film pioneer, Mr. Cecil Hepworth.

Mr. Melvin Harris has recently given some very interesting talks upon the radio, illustrated by early records, excellently transcribed on to tape, on the subject of woodwind instruments and their virtuosi and styles of playing. We shall certainly listen with renewed interest to any of this type of record which we have, or may find in the future. Mr. Harris must be congratulated upon his broadcasts. We will explore the possibility of making a tape recording of Mr. Harris's talks available to readers unable to hear them otherwise. We will make an appropriate announcement in a future issue.

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RECORD RESEARCH No. 5

BY FRANK ANDREWS

May I take this opportunity to thank subscribers Russell Barnes, Bill Dean-Myatt and E. G. Mathews for their responses to my appeal for various record labels which I have enquired about. I can now eliminate AGA; ROYALTY ODEON (mauve); PHILHARMONIC; and STANDARD from my 'wants' list. I would like it understood that I do not require to possess these labels, (although I should like to have them for my collection) but I do require coloured transparencies of them. Some further labels I should like to have photographed as transparencies are, BEKA AUTO RECORD: BEKA SYMPHONIE RECORD: ZONOPHONE "A. LYON & CO." RECORD, NICOLE OPERA DE LUXE PICTURE POSTCARD with record published by M. ETTLINGER in 1905: IMPERIAL RECORD (black label): IMPERIAL GRAND OPERA RECORD: NEOPHONE, SYSTEM DR. WHITE: NEOPHONE GRAND OPERA RECORD, Autographed: INT. ZONOPHONE (blue): INT. ZONOPHONE (orange).

Remaining from my first list I still should like pictures of ANCHOR with English titling; FAVORITE (blue label): FAVORITE ROYAL: GLOBOS and LYROPHONE with English titling: 10" 10" MILLOPHONE (not Millophone New Record): PHONO: PHONADISC: EXCELDIA: DEFIANCE: STAR, from U.S.A.; PHOEBUS: ROYAL: STANDARD STAVOPHONE: WHITE 12": WHYTSDALE: WYKES BLUE SEAL: COLUMBIA M.C.

In Record Research No. 4, I declared that I would, in my next article, write about some problems relating to cataloguing records and also some historical questions raised by research -ing the Talking Machine Industry's past. Here goes then!

COLUMBIA DOUBLE Faced RECORD, 10" diameter.

The first regular series of double-sided records to come from the British Branch of The Columbia Phonograph Coy. Gen'l. were those discs bearing as their style "Columbia Double Face Record". Theirs was a short life - they demised with the merger of the Rona Manufacturing Coy Ltd., of Berlin and London, with the Columbia Company. Henceforth, double-sided records were styled "Columbia - Rona Record".

The "Columbia D.F. Record" with a maroon, white and gold label was given the 'D' prefixed catalogue number. I have made a short survey of this series and am hoping to compile a complete listing of them some time in the future, but there is an initial problem which I hope subscribers to this magazine may be able to solve

The problem is that the first issue of these Double Face Records consisting of thirty-seven discs was not advertised with the 'D' prefixed catalogue number, instead, one of the single-faced numbers was printed alongside the coupled titles. It is not even certain that the correct title to this single face number has been put first! It is impossible, therefore, to allocate the numbers D.1 to D.37 to these first issues without reference to the actual discs or to a 1908 catalogue of Columbia Records. The 1909 catalogue contains only the merged Columbia - Rena double sided records, the Columbia Double Face Records had lost their separate identity within this new label.

The second month's issues of the Double Faces commenced with the number D.38. Was it an afterthought on Columbia's part to give their new label a 'D' prefixed catalogue number? Any evidence from readers of this article substantiating that the first thirty-seven discs did indeed carry the numbers D.1 to D.37 will be greatly appreciated.

IMPERIAL and IMPERIAL RECORD

A mystery surrounds the numbering of the double sided Imperial record. An advertisement in 1913 announcing three new brands of Disc Record carried a picture of "The New Double Sided - Imperial Record". The record is No. 62, one side of which is Mr. Harry Cove singing R.P. Weston's composition "Mr. Cupid".

The mystery is, that as far as I know, no standard issues of Imperial Records have been seen with a catalogue number lower than 819 !!!

The number 819 in itself, as a first number of a series, needs some sort of explanation. One or two theories are being investigated on this, but it needs to be proved positively that Imperial Records were issued before the World War I (1914) with numbers lower than 819. Has any reader seen one? Please send me any information you may have.

The Imperial Records of the post-World War I period were manufactured by 'The Crystalate Manufacturing Company Ltd', who, in every monthly supplement, claimed to be the 'Oldest Makers of the Disc Record in England'.

An interview which I have read in one of the industry's Trade Periodicals, puts the

manufacture of Crystalate's discs back to the years 1901-2. Now, what is known about these early discs? Nobody speaks of Rare Operatic items, Great Instrumentalists or recordings of Famous Music Hall Artists on early discs from Crystalates.

I am hoping to gather together sufficient material to produce a book "A Guide to the Disc Record in the United Kingdom" and am loathe to disclose too much of the material already researched, but in a case like this, I must reveal a little of what I know in the hope that a member of the readership may be able to add to my information by way of 'feed-back'.

Crystalate's staff member says that the first discs were of five inch diameter, were single-sided, were brown in appearance and that they sold for half-a-crown! As an often recorded comic song has it, "That's all!" The obvious questions are:- What was the style name



of these records? Was there a label? How many were made?

I am always asking questions. (Sometimes I receive the answer !) Has any subscriber to this magazine a disc resembling the description given above, or are we to assume that this small five-inch disc is another of those discs which are so rare that they are, in fact, non-existent?

Information from another source suggests that the surface of these discs was made of 'crystalate', a proprietary-manufactured-substance from two gentlemen who made billiards balls and who registered the name as a Trade Mark. It is most probable that the Crystalate business was founded upon the business activities of these two gentlemen. The Trade Mark also covered the use of the material for, among other things, bottle stoppers and phonograph records. With regard to the last, I have heard it rumoured that Nicole Records were manufactured by Crystalates, but as far as I am concerned this is only "Hear Say". Were it so, it is possible that the Nicole cylinder record "Champion" of 1906 may have been made with a form of crystalate. Before I leave Crystalates may I quote from Joe Batten's book "The Story of Sound recording? - page 49 ..." . . . and from the Neophone Company emerged the Crystalate records..." What a pity that there is no substantiation for this statement.

RESEARCH NEWS

Through an oversight on my part, in Record Research No. 4, I should have included TOWER and GRAFTON records with my request for any disc information you can give about GUARDSMAN RECORDS. In the first instance you need only send me the catalogue numbers of any ten-inch or twelve-inch discs which you may have with these labels. We will write back if we consider you have information that we do not have. Supplements or catalogues, of course, are urgently required for investigation. "Blank Entries" lists for Coliseum and Scala will be published soon.

J U M B O An 'alphabetical order of artistes' catalogue is now typewritten for the Jumbo-Venus records and I am composing a suitable foreword. I still require to know what was issued on Jumbo records during World War I. I have been able to document only a few of these - all of which have been sent in by collectors. The outstanding 'blank entries' are among the catalogue numbers 1235 to 1700, (I do not know where the series ends!)

P A T H E The complete Pathé edge-start vertical-cut records catalogue is now a fact. Len Watts has less than ten 'blank entries' and needs confirmation on another few numbers to discover if the first or second usage of catalogue numbers is involved.

The complete A C T U E L L E records is also being typewritten in the 'alphabetical order of artistes' format. Here we have only five ten-inch blank entries and one twelve-inch blank. Both the Pathé and Actuelles need a large number of master-numbers. If anyone would care to send details of what he has to me I should be most grateful. Please keep the Pathés separate from the Actuelles.

All requested information should be sent to FRANK ANDREWS, 46 ABOYNE ROAD, LONDON NW.10
(telephone 01-450-5091) NW.10 OHA.

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THE GREAT ZANCIGS

(Extracted from 'Gramophone News', March, 1907, by Leonard Petts)

THE 'DAILY EXPRESS' TELLS THE STORY OF THE GREAT ZANCIG - GRAMOPHONE TEST
GRAMOPHONE RECORDS FOR EXHAUSTIVE TESTS PROBING THE MYSTERY

'What is the secret of the Zancigs? Is it a code, or is it telepathy? By this time there is no one in the British Isles who would not give a goodly sum to probe the mystery with which Mr. & Mrs. Zancig have been dazzling the public. And really there seemed no alternative solution to the problem other than the suggestion put forward in Punch that a million pounds should be

THE SENSATION OF LONDON.

ZANCIGS & ZONOPHONES



WHAT IS THIS?—A Zonophone.

WHAT TITLE?—Red Feathers.

WHAT IS THE ZONOPHONE?—The Best Disc Record on the Market.

subscribed and the secret of the Zancigs be purchased for the nation. But now the Gramophone has intervened. The Gramophone has been put forward as the alternative solution, and Mr. & Mrs. Zancig have not been found wanting in submitting themselves to the test. Yesterday these remarkable people went through practically the same performance at the offices of the Gramophone Company as that with which most Londoners have now become familiar at the Alhambra. Divided by a screen, Mr. & Mrs. Zancig took their stations by the receiver of a Gramophone. From a table at his side Mr. Zancig selected all manner of articles which had been specially chosen by a little crowd of visitors as being likely to prove difficult of identification.

MR. ZANCIG'S QUESTIONS.

Speaking at a great rate, Mr. Zancig, as he picked up one object after another from the table, shouted such questions as: 'What is this?' 'Now this?' 'And this?' into the Gramophone. And, with the exception of one or two insignificant instances, Mr. Zancig, from her side of the screen, called her answer back into the Gramophone receiver beside her. Queries were made and answers given in the case of fifty objects in two minutes and thirty seconds.

The reasons which gave rise to this idea of the Zancig's questions and answers being recorded by Gramophone are that even the swiftest shorthand writer in the world must toil in vain after their rapid questions and replies, and that no record in cold print can hope to give those momentary hesitations and those subtle inflections of voice which the code theorists maintain are half the Zancigs' secret. But the Zancigs, at any rate, have shown themselves without fear of being trapped in this manner. The case of Miss Gertie Millar has proved that Mr. Gladstone's famous dictum that the photograph cannot lie is a mistake. But the Gramophone is the very mirror of truth. While the human mouth fronts the receiver, not a sigh not syllable, not one little shade of difference in the voice's progress can escape the instrument, which is precise and accurate.

When the records of yesterday's demonstration are made they will be found to contain many curious and interesting little points, which, unless such a record was taken, would escape the observation of even the most concentrated aural attention in a crowded theatre. Nor do the Zancigs desire that the slightest change of tone, the slightest little gasp of understanding, the tiniest little catch in the breath indicative of hesitancy should escape the eager ears of the public.

STUDYING THE RECORDS

They are content that a man shall be able to sit, night after night, with all the data that he can acquire as to codes, and listen over and over again to the record of yesterday's conversation. With the machine at one's elbow it will be possible to regulate the speed of the conversation and to have any question and any answer that one selects repeated as often as one likes. And it would be vastly interesting to know whether any of the acute minds which will undoubtedly be turned to this novel attempt to solve the Zancigs' secret, will be able to build up a code out of these fifty questions and fifty answers.

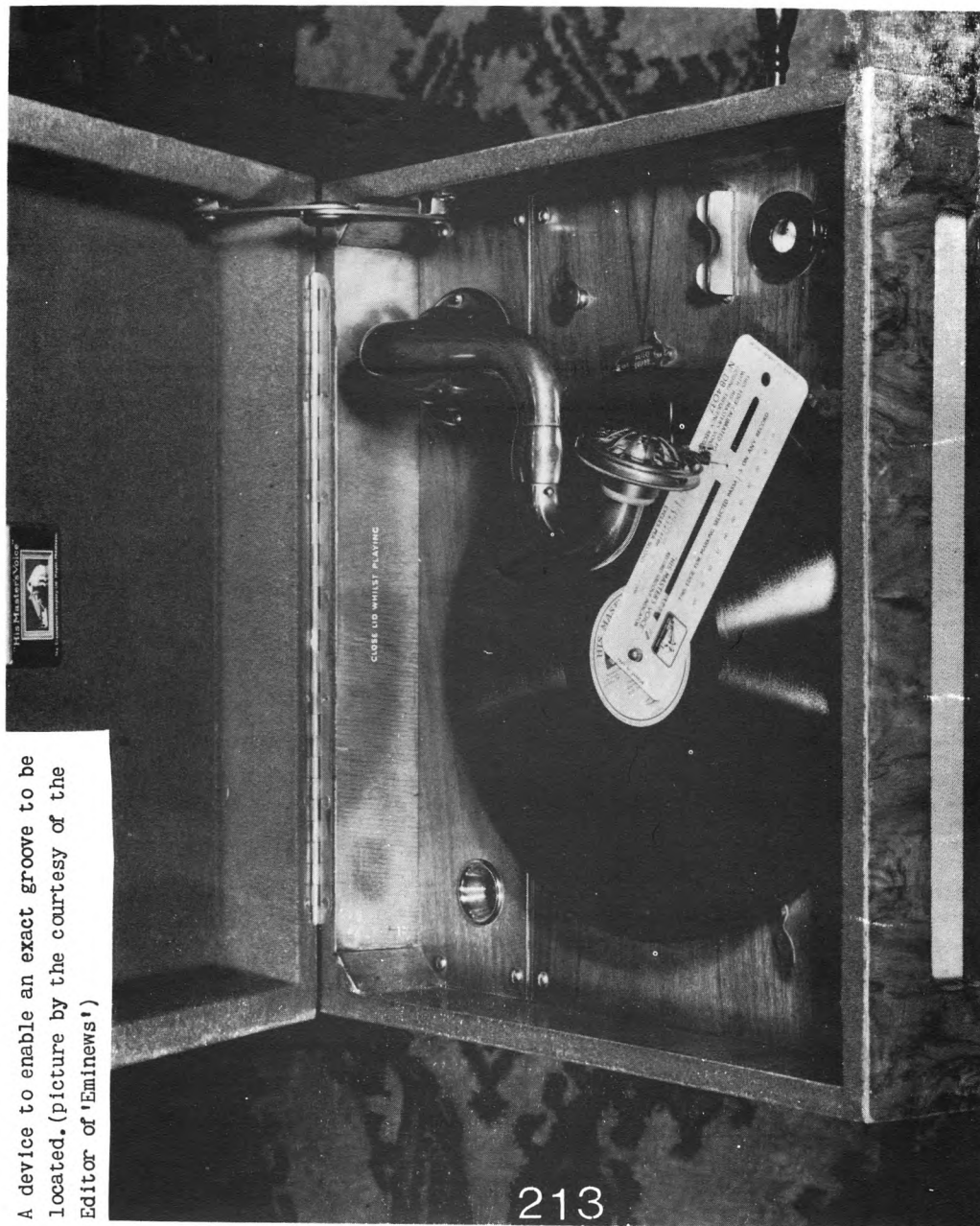
Yesterday's experiment drew together an interesting little gathering. Professor McDougal came from Oxford, and one of the most attentive listeners was the editor of "The Annals of Psychical Research". There were also Lord Northcliffe, Lord Montagu of Beaulieu, Mr. C. Arthur Pearson, and Mr. Clement Shorter; and when it was over none of them confessed to anything other than wonderment and delight.

When Mr. & Mrs. Zancig arrived at three o'clock, and were conducted upstairs to the laboratory where the experiment was to be made, they were obviously extremely nervous and highly strung.

On her side of the big brown paper screen, Mrs. Zancig stood by her Gramophone with slightly clenched hands, her mouth drawn in to the teeth, and eyes closed so tightly that the

(continued on page 217)

A device to enable an exact groove to be located. (picture by the courtesy of the Editor of 'Eminews')



"HOME PREMIER"

1906

Sound-Magnifying . . .
Columbia Graphophone.

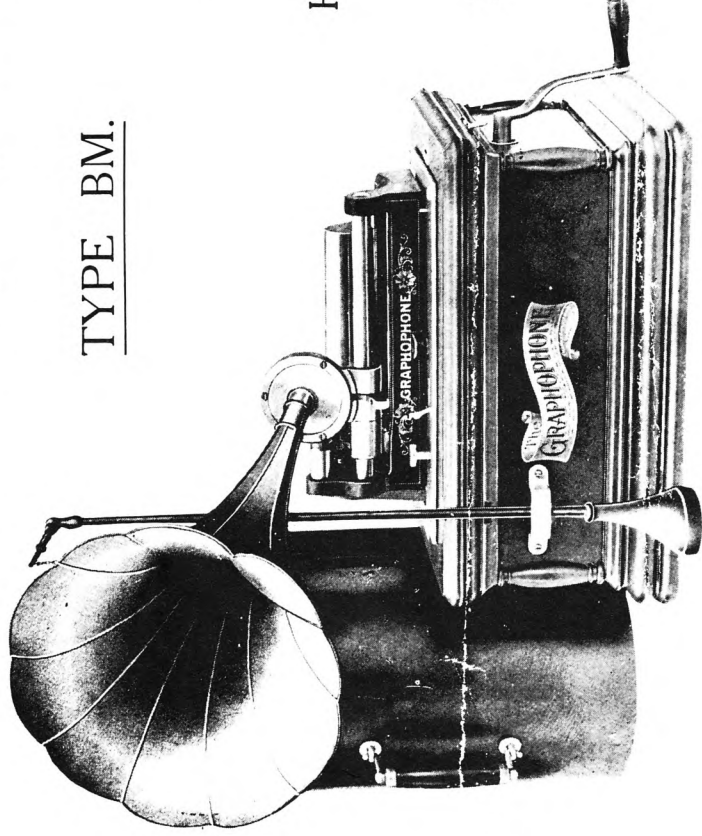
TYPE BM.

FOR
HOME
USE.

Weight 35 lbs.

Height, with cover,
15 ins.

Base $16\frac{1}{2} \times 11$ ins.



Price

£16 : 16 : 0.

SOUND-MAGNIFYING REPRODUCER, PIANO-FINISH MAHOGANY CABINET, FLOWER HORN & NICKEL-PLATED HORN SUPPORT.

The Columbia "Home Premier" is a loud-sounding Graphophone, embodying the principles of the Sound-Magnifying "Premier," which has created such a sensation in the Talking Machine world. The volume has, however, been reduced and mellowed in order to make it the ideal instrument for the drawing room. The sound has that purity of timbre and distinctness of articulation that are so pronounced in the "Premier."

The "Home Premier" plays gold-moulded records of both lengths—the standard size and the six-inch-long "Premier" records. The motor runs three-standard length or two "Premier" records per winding.

In looks and workmanship this model maintains the high Columbia standard. Cabinet, polished mahogany; motor, powerful yet light running and silent, very substantial in construction; all modern improvements and conveniences, such as oil ducts to inner parts of motor, idler belt-tightening pulley, etc., etc.

COLUMBIA PIONOGRAPH COMPANY,

Creators of the Talking Machine Industry. Owners of the Fundamental Patents.
Largest Talking Machine Manufacturers in the World.

89, GREAT EASTERN STREET, LONDON, E.C.

Telephones—1155 London Wall. 1147 London Wall. Telegrams—"Fibrillose, London."
West End Branch: 200, OXFORD STREET, W.

Telephone—6514 GERRARD.

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MANCHESTER: 54, Market Street.

CARDIFF: 96, St. Mary Street.
SYDNEY, N.S.W.: Paling's Buildings.
Over 100 own Shops throughout the World. Dealers Everywhere.

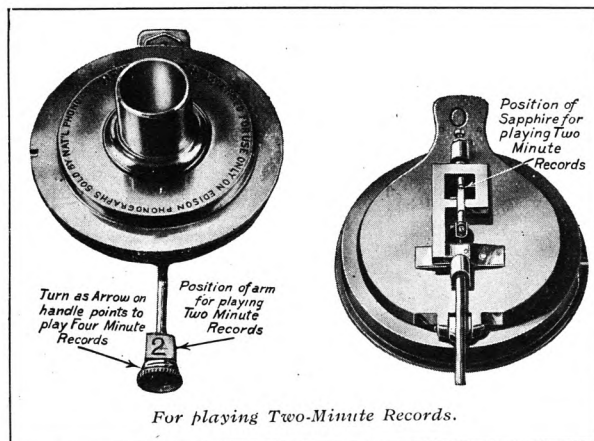
Instructions for using the Model "O" Reproducer

To play the two-minute Record, the Figure 2 on the index should be on top, and at the same time the clutch of the feed-screw-shaft must be pushed *into* the pulley.

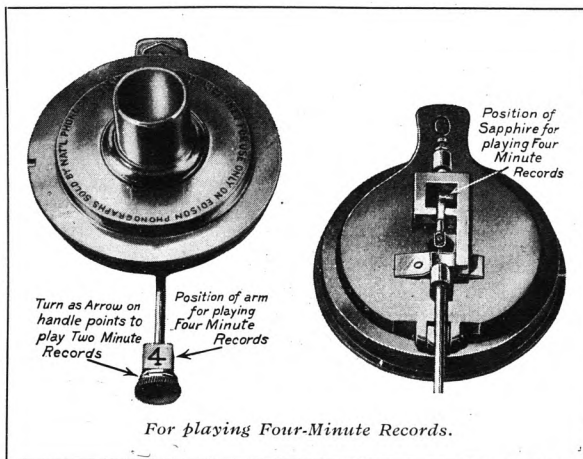
To change to play four-minute Record, the index-screw is to be turned in the direction of the arrow that is marked on the plain portion of the index, until the Figure 4 shows on top, and

at the same time the clutch casing must be pulled to the right, *out* of the belt pulley.

The four-minute-sapphire-arm of the reproducer is mounted on one side, and the two-minute sapphire arm on the opposite side, and the turning of the index screw brings either the two-minute or the four-minute sapphire into play. As the parts are small and sensitive, not too much pressure should be exerted on the screw by trying to force it in the wrong direction. Always see in which direction the arrow points, and turn the index accordingly.



THE TURNING OF THE INDEX FROM ONE POSITION TO THE OTHER CAN BE DONE WHILE THE ARM IS IN ANY POSITION ON THE MACHINE WHEN THE RECORD IS OFF ; BUT IT CANNOT BE DONE WHILE THE RECORD IS ON THE CYLINDER UNLESS THE ARM IS LIFTED UP FROM THE STRAIGHT EDGE. IF ATTEMPT IS MADE TO TURN THE INDEX WHILE THE RECORD IS ON THE MACHINE AND WITHOUT RAISING THE ARM AWAY OFF THE STRAIGHT EDGE THE SURFACE OF THE RECORD WILL BE INJURED. NEITHER SHOULD THE RECORD BE PUT ON THE MACHINE WHILE THE REPRODUCER IS DOWN ON THE STRAIGHT EDGE IN PLAYING POSITION. THE LIFT LEVER SHOULD ALWAYS BE IN THE RAISED POSITION BEFORE RECORD IS PUT ON. IF A TWO-MINUTE RECORD IS TO BE PLAYED, THE MACHINE SHOULD FIRST BE PUT IN THE TWO-MINUTE POSITION



sight of the strained lids was almost painful. The fact that the lids were so closed, tightly, while Mrs. Zancig received many of the questions and gave many of the replies, dispenses with the theory that those scintillating eyeglasses of hers and her husband's are in any way employed as agents in signalling. Though to be sure, the high screen between them disposed of that theory too.

DIVERSE OBJECTS

The objects ranged on the table by Mr. Zancig's side represented without doubt the most difficult set of problems that Mrs. Zancig has ever been set to solve. Mr. Zancig was very pale and nervous, and as he stood shifting from one foot to the other, he kept flicking his hands so that his long bony fingers made a sharp cracking noise. But still his pale blue eyes smiled and glittered from behind his glasses as he made the now familiar little speech before he set to work.

There was, he said, nothing supernatural about his work and his wife's. He simply claimed that whatever he saw she could see too. Then with the rapidity of a bank clerk counting change he began to pick up one object after another from the little table, calling out such questions as, 'What is this? Now this? Well, this?' into the instrument. The answers came crisp and pat: 'A pen. A coin. A case.' 'The date on the coin?' '1900'.

These, of course, were common objects which must always be included in such a collection, but there were many things the like of which Mr. & Mrs. Zancig can never have seen before. There were, for instance, a little child's kindergarten cube of variegated colours, a money-case which included every piece of gold and silver coined in this country; a patent appliance for clipping nails, a little Janus-like piece of carved ivory, having the head of a skeleton on one side.

DUAL SYMPATHY

So nervous was Mr. Zancig that now and again his rapidly working fingers fumbled at the article which he selected and then Mrs. Zancig hesitated for the fraction of a second. Once or twice, in response to his questions, she gave the name of the object next to that which he picked up, but this only lends colour to Mr. Zancig's statement that his wife sees what he sees, and his explanation was that if his gaze wanders for a moment Mrs. Zancig must of necessity go wrong. Once her answer was curious. The object selected by Mr. Zancig was a specimen of a dried Mexican 'small head'. Mrs. Zancig's reply was a 'Gentleman's face'. But apart from this she made no mistake, the most wonderful exhibition being when she gave the date, number, and price of a visitor's railway season ticket, and added, in the same breath, the name of the owner. It may be said that the strain of the test was so great that it left Mr. Zancig almost distraught and Mrs. Zancig as pale as ashes.

Editor's note: On page 211 we reproduce an advertisement which the Gramophone Company inserted in 'The Phono Trader' for March, 1907, making capital out of the Zancigs having them question about the latest Zonophone record release. Your editor has experienced such a 'thought transference act' which baffled him. As the gentleman of the act passed among the audience, your editor thrust into his hand a letter he had to post, and the good lady upon the stage 'read out' the address. Standing close to the editor, the gentleman did not say a single word, except to enquire of his partner what he held. Reverting to the Zancigs, one has never heard what occurred subsequently to the recording. Perhaps someone can enlighten us. Has Mr. Petts any additional material now? However, it is an interesting use of the Gramophone.

* * * * *

W A N T E D TO B U Y European Phonographs for my Museum.
E.T. Drake, P.O. Box 110, Martinsville, Indiana 46151, U.S.A.

Stop Fumbling In The Darkness



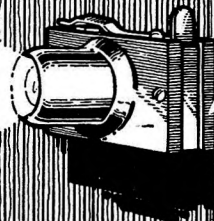
Should Be On Every Talking Machine

It makes troublesome operation easy.

It eliminates the scratching of records.

It makes perfect adjustment of the automatic stop simple.

FOR SALE AT OUR STORE



A RECORD-FLASHER is a four-volt battery light of appropriate design and appearance for mounting on any talking machine.

A RECORD-FLASHER is fastened by means of two wood screws to the instrument and the battery is placed in the corner or concealed inside. Complete instructions concerning installation accompany each RECORD-FLASHER.

A RECORD-FLASHER Battery is the best battery made. It is a special high grade Tungsten Battery which will last approximately six months in RECORD-FLASHER service. New batteries can always be purchased at our store.

A RECORD-FLASHER adds convenience, increases usefulness and beautifies the instrument.

How often in poor light is the utmost care necessary to operate the phonograph faultlessly? The RECORD-FLASHER gives perfect illumination which is always a convenience and necessity. Install a RECORD-FLASHER and use your phonograph with ease anywhere—in the house, on the porch, upon the lawn—everywhere!

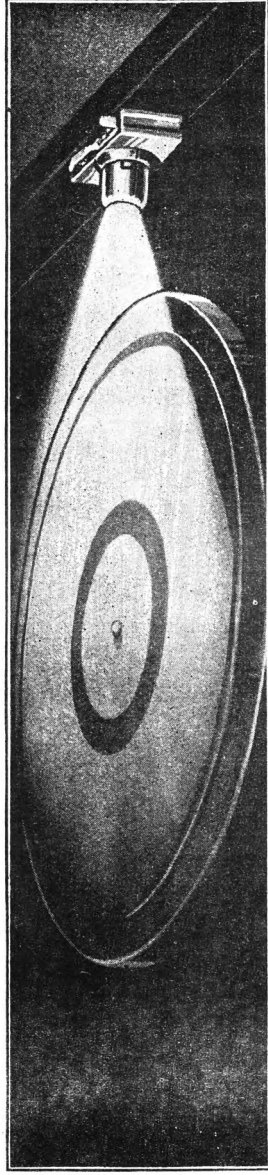
The RECORD-FLASHER'S perfect restricted light does not interfere with artistic lighting effects which add the twilight charm to beautiful music.



SHOULD BE ON YOUR TALKING MACHINE. IT FITS ANY TALKING MACHINE.

No one would do without this light at twice the expense after using it thirty days. Ninety per cent. of the talking machines are located in dark corners of rooms which are artistically illuminated by the subdued lighting of ceiling or floor lamps, and with the operator invariably in his own light an additional light on the instrument is a necessity.

The need is more apparent when it is considered that the record is of an opaque blackness difficult of illumination and the needle or jewel must be placed accurately on the first and last grooves, to start and to set the automatic stop. In fact, under average home conditions, perfect operation is impossible without a RECORD-FLASHER.



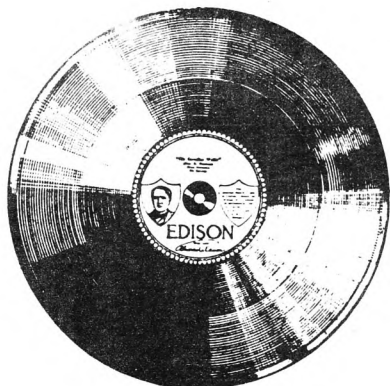
YOU NEED A RECORD-FLASHER

It is put up in a neat package, complete and ready for immediate attachment. It is easy to attach, simple to operate, safe and reliable.

Beautifully Finished and Fully Guaranteed

Nickel Finish - - \$2.25 Gold Finish - - - \$3.00 Batteries Extra - - 75c

Manufactured and Patented by **STANDARD ACCESSORY CORPORATION** Milwaukee, Wisconsin, U. S. A.



EDISON DISC MASTERS

BY

RAYMOND WILE

continued from page 156

London	551	Fenesta che lucivi(Neopolitan song)	Eduardo De Bury
London	552	Let's have a song on the phonograph	Billy Williams
London	553	Sally O'Mally	Billy Williams
London	554	Here we are again	Billy Williams
London	555	I'll lend you my best girl	Billy Williams
London	556	Chocolate Soldier - Letter Song	Constance Drever
London	557	Danny Deever	Marcus Kellerman (bar)
London, 12"	558, S1, S2	Salome - Finale	Aino Ackte
A master <u>wax</u> still exists			
London	559	Chocolate soldier - My Hero	Constance Drever
London	560	Il sgreto	Eduardo De Bury
London	561	Ideale	Eduardo De Bury
London	562	Mamma mia che vo sape(Neopolitan)	Eduardo De Bury
London	563	Nun ma guardate cehini	Eduardo De Bury
London	564	Serenata a Maria	Eduardo De Bury
London	565	Ho sognato	Eduardo De Bury
London	566	Voce e notte	Eduardo De Bury
	567	T R I A L	
21, Mar. 11, New York	569	Darling Nellie Gray	Metropolitan Quartet
Accepted 9. Jul. 12. Issued			
21, Mar. 11, New York	570	Juanita (Mixed)	Metropolitan Quartet
23, Mar. 11, New York	571	Prettiest Little song of all (bells)	Charles Daab
23, Mar. 11, New York, 10"	572, S1, S2, S3	Manon - Le reve	Georges Regis
24, Mar. 11, New York	573	Marching through Georgia	James F. Harrison & Chorus
24, Mar. 11, New York	574	The harp that once through Tara's Halls	Irving Gillette & ch.
30, Mar. 11, New York, 12"	575, S1, S2, S3	Aida - Ritorna vincitor	Carmen Melis
Master waxes of S1, S3; Plated master of S2; Test of S2 on ED12-59.			
Dubbed on to LP- Edison Originals in 1956			
28, Mar. 11, New York, 10"	576, S3	Don Pasquale - Bella Siccome un angelo	Giovanni Polese
	New York, 12"	577, S2, S3 Jocelyn - Berceuse	Georges Regis
27, Mar. 11, New York, 12"	578, S1, S2	Carmen - Parle-moi de ma mere	Marguerite Sylva & George
Plated master of S1; Test of S1 on ED12-3, Master <u>wax</u> of S2? Regis			
27, Mar. 11, New York	579	Morning Journals Waltz	Orchestra

28.Mar.11.New York,12"580,S1,S2,S3 Faust - Il se fait tard Marguerite Sylva & Georges Regis
Master waxes of S1,S2,S3

28.Mar.11.New York,10"581,S1,S2,S3 Romeo et Juliette Marguerite Sylva & Georges Regis

28.Mar.11.New York,10"582,S1,S2,S3 Gioconda - Pescator Giovanni Polese

28.Mar.11.New York,10"583,S1,S2,S3 Gioconda - O monumento Giovanni Polese

New York,10"584,S1,S2 Louise - Depuis le jour Marguerite Sylva

30.Mar.11.New York,10" 585, S1,S2,S3 Manon Lescaut - In quelle trine mod ide Carmen Melis
Rejected. Plated master of S2;Working mold of S2 in Building 32.

31.Mar.11.New York,10" 586,S1,S2,S3 Cavalleria Rusticana - Voi le Sapete Carmen Melis
rejected

4 Apr.11.New York,10" 587,S1,S2,S3 Contes d'Hoffman - Barcarolle. Armand Crabbe and
Plated master of S3 Marguerite Sylva
(Note:Crabbe was paid \$100 for a disc on 4/4/11.I assume 587 is it)

Mar.11.New York,10" 588,S1,S2,S3 La Wally - Ebben,ne andro lontano Carmen Melis
S3 rejected by Edison 14th.June,Made over on master 2190.

New York,10" 589,S1,S2 Tamnhauser - O bell 'astro Giovanni Polese

New York,10" 590,S1,S2,S3 L'Enfant Prodigue(title not given-probably Azraël,
Pourquoi m'as-tu quittee? Marguerite Sylva
S2,S3 rejected by Edison 14th.June

30.Mar.11.New York,12" 591,S1,S2 Lohengrin-Lohengrins Abschied Leo Slezak
Plated master of S2

New York,10" 592,S1,S2,S3 Serenade (Hold) Marguerite Sylva

New York,10" 593,S1,S2,S3 O sole mio Carmen Melis
Plated master of S3

New York,10" 594,S1,S2 Last rose of summer (Hold) Marguerite Sylva
Plated master of S2

New York,10" 595,S1,S2,S3 Amico Fritz - Son pochi fiori Carmen Melis (rejected)

7.Apr.11. New York,10" 596,S1,S2,S3 Otello - Gia nella notte densa(Part 2) (rejected)
Leo Slezak and Marie Rappold

New York 597 Spring Maid waltz Orchestra

New York 598 Dear Heart Trio - Venetian Instrumental

New York,12" 599,S1,S2 Jubal - Overture Victor Herbert & His Orchestra
Plated master of S2;Test of S2 on ED12-15

10.Apr.11.New York,10" 600,S1 Italians in Algiers-Overture.Victor Herbert & His Orchestra
Plated master of S1,Working mold of S1 in vault 32.

10.Apr.11.New York,10" 602,S1,S2,S3 Believe me if all those endearing young charms
to Eleanor de Cisneros and Thomas Chalmers

12.Apr.11. Issued on 82020 (& 82028?) Test of S3 on ED2

" New York,10" 601,S1,S2 Ben Bolt Eleanor de Cisneros
Issued on 82012(late 1912-early 1913);coupled on 80066(w.613)1913
Test of S1 on ED2

" New York,10" 603 The Rosary Eleanor de Cisneros
Scheduled for release on 80106

" New York,10" 604,S2 Old folks at home Eleanor de Cisneros

" New York,10" 605,S2 Kathleen Mavourneen Eleanor de Cisneros

" New York,12" 606,S1,S2 Favorita - O mio Fernando Eleanor de Cisneros
master wax of S1

7.Apr.11.New York, 12".607,S1,S2,S3 Otello- Gia nella notte densa (Pt.1)

Leo Slezak and Marie Rappold

Master waxes of S1,S2;Plated master of S3

New York, 10", 608,S2 Gioconda - Voce di donna o d'angelo Eleanor De Cisneros

New York, 10", 609,S2 Samson et Dalila - Mon coeur s'ouvre à ta voix

Eleanor De Cisneros

New York 610 Faust - Le parlate d'amore

Eleanor De Cisneros

New York, 10", 611,S2 Nozze di Figaro - Voi che sapete

Eleanor De Cisneros

Plated master of S2

612

New York, 10", 613,S1,S2,S3.A Dream

Eleanor De Cisneros

Plated master of S1. Issued on 80066

22.Apr.11.New York, 614 Manhattan Beach March

Band

22.Apr.11.New York, 615 Stars and Stripes forever

New York Military Band

20.Apr.11.New York, 616 ,S2 Love's Old Sweet Song

Venetian Instrumental Trio

20.Apr.11.New York 617 Vacant Chair

Venetian Instrumental Trio

618 Aida - O patria mia

Celestina Boninsegna

12", 619,S1,S2 Aida - Ritorna vincitor

Celestina Boninsegna

Master waxes exist of S1 and S2

12", 620,S1,S2 Forza del Destino - Pace, pace, mio Dio Celestina Boninsegna

Plated master of S2;Test of S2 on ED12-12(Issued as a dubbing on LP-
Edison Originals)

12", 621,S1,S2 Andrea Chenier - Un di all' azzuro spazio(Improviso)

Master waxes of S1,S2

Elvino Ventura

12", 622,S1 Freischütz - Durch die Wälder, durch die Auen.Heinrich Hensel

Plated master of S1

12", 623,S1 Götterdämmerung - Erzählung

Heinrich Hensel

Master wax of S1

12", 624,S1 Meistersinger von Nürnberg - Am stillen Herd.Heinrich Hensel

Plated master of S1,Test of S1

625 Cavalleria Rusticana - Sicilliana (rejected) Heinrich Hensel

626,S1,S2 Damnation of Faust -(title not given) Elvino Ventura

Plated master of S2

627 Carmen - Il Fior

Elvino Ventura

London, 10" 628,S1,S2 O sole mio (Hold)

Elvino Ventura

London 629,S2 Lucia - Tu che a Dio spigasti

Elvino Ventura

Plated master of S2

London 630 Pagliacci - Vesti la giubba

Elvino Ventura

London 631 Trovatore - D'amor sull'ali rose

Celestina Boninsegna

London, 10" 632 Trovatore - Tacea la notte

Celestina Boninsegna

Issued on various couplings 1912-1913;Recoupled on 82035(w.864)

London 633 Manon Lescaut - Donna non vidi mai

Elvino Ventura

London 634 Cavalleria Rusticana - Sicilliana

Elvino Ventura

London 635 Aprì la tu fenestra

Elvino Ventura

24.Apr.11.New York 636 EXPERIMENT - Irish & Scotch Melodies - Fantasia
xylophone

Charles Daab

London, 10" 637,S1 Gute nacht du mein herzigeslund

Heinrich Hensel

Plated master of S1

London, 10" 638,S1 Lohengrin - Abschied

Heinrich Hensel

Plated master of S1

London,	639	Parsifal - Nur eine Waffe taugt	Heinrich Hensel
London	640	Schmelzlied	Heinrich Hensel
London	641	Ständchen (Schubert)	Heinrich Hensel
London	642	Martha - Ach, so fromm	Heinrich Hensel
London	643	Siegfried - Schmelzlied	Heinrich Hensel
London	644,S1	Traviata- Dei miei bollenti spiriti (rejected)	Elvino Ventura
London	645	Rigoletto - La donna e mobile	Elvino Ventura
London	646	Manon - Il sogno	Elvino Ventura
London, 10"	647,S1,S2	Mefistofele - Dai campi(rejected)	Elvino Ventura
London	648	Favorita- Spirto gentil	Elvino Ventura
London	649	Puritani - A te o cara	Elvino Ventura
New York	650	Sweetest Storyever told	Venetian Instrumental Trio
New York	651	Warbler's Serenade	Band
27.Apr.11.New York	652	Mocking ² Bird - Fantasia	Charles Daab
(Note;Therer is an experimental pressing of this on ED2.The reverse is blank but carries an experimental label design 30000,Les Huguenots -Military Band)			
	653		
London	654	Der Waffenschmied	Eduard Lichtenstein
London	655	Zauberlied	Eduard Lichtenstein
London	656	Menn du kein Spielmann wärst	Eduard Lichtenstein
London	657	Am Meer	Eduard Lichtenstein
London	658,S1,S2	An der waser	Eduard Lichtenstein
		Plated master of S2	
London	659,S1	Zwei anglein braun	Eduard Lichtenstein
		Plated master of S1	
London	660	Undine - Vater,Mutter,Sowestern,Brudern. E.Lichtenstein	
London, 12"	661,S1,S2	Der Waffenschmied- Man wird ja einmal nur geboren	Eduard Lichtenstein
		Master <u>wax</u> of S1;Plated master of S2,Test of S2 on ED12-5	
New York	662	EXPERIMENT	
New York	663	EXPERIMENT	
	664		
New York	665	EXPERIMENT - Blue Danube Waltz -	National PromenadeBand
New York	666	Impassioned dreaan waltz	National PromenadeBand
New York	667	EXPERIMENT - There is a plated master of S4	
New York	668	Carmen - Toreador song	Marcus Kellerman
	669		
New York	670	EXPERIMENT	
New York	671	Na'ila - Internezzo	Band
8.Jun. New York	672	Lighthouse by the sea	Knickerbocker Quartet
New York	673	Enterprise March	New York Military Band
New York	674	Santiago Waltz	
New York	675	La Paloma	Band
New York	676	TRIAL - Pagliacci-Vesti la giubba,Lawson	
New York	677	MadamaButterfly - Fantasie (cello)	Victor Sorlin
New York	678	Chimes of Normandy	Band
New York	679	American Airs waltz (plated master of S2)	Band

B R A G I N

BRAGIN. Aleksandr Mikhailovitch (3rd November, 1881 -). Russian operatic and operetta baritone and teacher of singing. Honoured Artist of the R.S.F.S.R. (1926).

He graduated at the St. Petersburg Conservatoire where he was a pupil of S.I. Gabel and thereafter studied singing in Vienna and Berlin. His operatic debut was in Kiev in 1899 and from 1901 to 1905 he appeared in many of the opera houses in the larger Russian towns. In 1905 he was invited to join the Mariinskii Theatre where he sang until 1911. In the 1908-09 season he sang at the Bolshoi Theatre and from 1911 to 1914 he took leading rôles at the St. Petersburg Theatre of Operetta. After 1914 he went on tour as an operetta and concert singer. He probably spent some years in Germany during the early 1920's but by 1926 he was certainly back in his own country. By this time he had left the stage and in 1929 he became a teacher of singing at the Kiev Conservatoire where he was appointed a Professor in 1940. His wife was the celebrated contralto, N.L. Bragina.

His most successful rôles included Eugen Onegin, Demon, Count Tomsy ('Pique Dame'), Kotchubey (Мазепа), Rigoletto, Figaro (Il Barbieri di Siviglia), Prince Yeletsky (Pique Dame) and Germont père (La Traviata). In operetta his interpretation of the rôle of the Marquis in 'Les Cloches de Corneville' was greatly admired and he sang in several of Lehar's works with much success. His voice was dark, resonant and yet flexible and he was much praised for the sensitivity of his character impersonations.

Bragin recorded for the Gramophone Co. (G & T, pre-Dog, Zonophone, and Amour), Orpheon, RAOG, and Stella, for Rebikov in St. Petersburg c.1905, for Syrena-Grand c.1906, for Pathe in 1911 and, in the early nineteen-twenties, for Homocord and Polydor (probably in Germany).

The above is an extract from "Singers of Imperial Russia, a biographical dictionary of Russian singers which Michael Wyler expects to complete shortly.

* * * * *

DO YOU EVER READ THE BOXES? ASKS EDWARD MURRAY HARVEY

For some of us, even the boxes in which the cylinders are found are a thought-provoking source of interest. Not only the manufacturers blurb, but the dealers who originally sold the records sometimes leave their mark.

Literally they occasionally have left their mark - with a rubber stamp. But they can be overlooked, being faint, possibly faded, and obscured by the printing on the box.

Perhaps the best are the printed labels stuck by the dealers to the boxes.

One of my favourites contains a Pathe cylinder of the 'Honeysuckle and the bee'. The lid and the base of the box both bear the number 10895, as does the record itself. So we can be certain that the lid belongs to the box and that the record is inside.

Round the side of the box has been pasted by or on behalf of Chaplin and Son, 10, Regent Road, Great Yarmouth; a label telling us of Mr Chaplin (and son's) multifarious activities.

The fact of which they are most proud, is that they sell SPENCER Pianos. These pianos, one learns, are by Special Appointment to H.R.H. The Prince of Wales. The three feathers are there to prove it. So is the picture of a (perfectly ordinary) upright piano, flanked by the slogan 'from 8/- per month.'

Whether we are to understand from this that the Prince is buying a very indistinguished - looking piano from a provincial dealer for from eight shillings a month, I do not know. But one could easily get that impression!

Another column, rather ungrammatically tells us; IF IT IS a Columbia Record, a Pathe, or a

Edison, they are beyond competition either in quality or in price. WRITE FOR LATEST LIST. Band and orchestral selections, Vocal and Instrumental Solos, Operatic Selections, Stories and Monologues by Clever Comedians. (Clever indeed to be able to vary their stories and monologues by giving operatic selections.) All of the Latest Popular Songs.

Finally we are told, that Chaplin & Son, 10, Regent Road, Great Yarmouth, supply the most wonderful TALKING MACHINES and pianos from 8/- per month, Organs from 5/-, Mangles 4/-, Bassinettes 4/-, Mail Carts 4/-, Clocks 4/-, Sewing Machines 4/-; VIOLINS, GUITARS, BANJOS, MANDOLINS, MELODEONS and CONCERTINAS from 4/-.

What a lost world of the past this conjours up for us! Nobody now uses mangles, Bassinettes are called prams.... And Mail Carts! Can anybody even remember them? A popular (and useful) child's toy, a mail cart was a sort of two-wheeled hand-cart, about the size of a pram, the body made of wickerwork. And parents found it useful when the children weren't playing with it. I have looked for Chaplin & Son in the current telephone directory, but they are not there. I wonder what is to be found at 10, Regent Road nowadays? Next time, I go to Great Yarmouth I will try to remember to look.

Note to overseas readers: Great Yarmouth is in Norfolk, England, and is where the Peggotty family lived (David Copperfield). The crest of the Prince of Wales is three white feathers.

EDITOR'S NOTE. I can remember mail carts. I have seen an adult-sized one being used quite recently here by a postman delivering mail to the stores in the centre of town. It may have proved easier than parking a van in the busy street. Reader Tony Besford has been undertaking some research and photography in Regent Road, so we may soon have the answer as to what is there at present.

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Record Review * * * * * Ernie Bayly *

" U N T O B R I G G F A I R "

This is a re-issue of major importance to enthusiasts of folksong, from G & T discs and private cylinders which belonged to Percy Grainger, composer, conductor, teacher. It re-issues recordings by JOSEPH TAYLOR, (Sprig o' thyme, Died for Love, Brigg Fair, The white hare, Lord Bateman, Rufford Park poachers, The gipsy's wedding day, Worcester City, Creeping Jane, Murder of Maria Martin, Bold William Taylor, Landlord and tenant); MR. THOMSON (Lord Bateman), JOSEPH LEANING, (Green Bushes, The Sheffield apprentice); GEORGE GOULDTHORPE, (Horkstow Grange); GEORGE WRAY, (Lord Melbourne); DEAN ROBINSON, (Bold Robin Hood, T'owd yowe wi' one horn)

In 1905, Percy Grainger interrupted his career as a concert pianist to join Ralph Vaughan Williams (incidentally, commemorated currently on our special 9p postage stamps), Cecil Sharp, and others who had, around the 'turn of the century', become aware of folksongs and who were busily noting them down before they were lost. It is well that they did. Folksong at that time was chiefly a rural survival, having been overshadowed in urban areas by the popular songs of the Music Hall, (the latter quite understandably reflecting town life in its verses). Folksong did not reflect solely rural life. Its coverage was universal. In Edwardian times it was a dying song-medium. That it has survived at all may be due to Grainger, Williams, Sharp and their friends, among whom was Miss Lucy Broadwood, Lady Winifred Elwes, Gervase Elwes and Everard Fielding. The latter four organised, in 1905, a folksong competition on 11th April, 1905, at Brigg (situated in Lincolnshire). The first prize was awarded to Joseph Taylor, who is the subject of illustration on the front of this issue. Percy Grainger recorded Taylor and other singers upon brown wax cylinders. Later he persuaded The Gramophone Company to record Joseph Taylor commercially. The records were issued in 1908. The originals must now be exceedingly rare, for I have 'looked' for them consistently for at least 12 years without so much as catching a glimpse of them. (Which makes one feel that the high prices paid for some original

operatic discs is irrational, for there are discs in other fields of music which are far rarer than operatic discs.) Grainger's cylinders are unique.

Why did I try to find the originals for so long? Why did I spend lots of good money advertising for them? Firstly, I am very interested in folksong (having gained the interest long before the current vogue came about) and wished to hear from someone first-hand, recorded at an age before universal motor travel spread a universal style, and to hear an original style un-influenced by the subsequent teachings of The English Folk Song Society (albeit very well meant) or the adulterated published versions of songs. (In parenthesis, we acknowledge the great work of the 1950's by Peter Kennedy, Alan Lomax, Seamus Ennis, and Scottish associates who 'discovered' genuine singers still surviving - but we will speak of these again when mentioning some other discs which will come under review at sometime in the future.)

Mr. Taylor was seventy-five years old when he recorded for the Gramophone Company, whose leaflet at the time carried a note by Grainger under the title 'English Folk-songs sung by Genuine Peasant Folk-Singers' and which was illustrated by the picture we use on the front of this issue. This leaflet is reproduced in facsimile as part of the EXCELLENT notes which come with this record. In fact they are not 'notes', but a first-rate essay by Mr. Bob Thomson which deserves a far wider circulation than it is likely to achieve accompanying this record. We would suggest to all those libraries and museums, etc. which take this magazine that they should purchase a copy of the record in order to obtain the essay accompanying it for it should be available to students of music using their facilities.

The records of Joseph Taylor feature some of the earliest recordings of English folk song, who despite his age could still sing well with few equals in the genre, and who has subsequently been an influence upon 'revivals'. For this reason, and others suggested above, the re-issue of his recording are extremely important. From the age of thirty he had been a tenor in the choir of Saxby-All Saints Church. Grainger wrote of him . . . "His dialect and his treatment of narrative points were not exceptional; but his effortless high notes, sturdy rhythms; his twiddles, ornaments, invariably executed with unflinching grace and neatness are irresistible." George Wray was 82 when he recorded for Grainger. He had worked hard as a coal merchant. He had danced a lot when younger and claimed that piano accompaniments spoiled songs, preferring the violin himself. His singing style is harder. George Gouldthorpe sang his songs with a simplicity of style rich in dialect. Of the other singers, very little is known, except that they had been working in Lincolnshire and singing in that area.

Percy Grainger (like Bela Bartok in his own country) felt that the recorded song preserved the timbres and nuances far better than when noted down in manuscript. Both carried an Edison phonograph with them for recording. His cylinders are preserved in The Library of Congress, Washington where, under his supervision they were transferred to acetate discs. From these discs tapes were made for this L.P. recording. As well as the essay, the notes with the record contain facsimile of Grainger's notebook, words of the songs, and cross-references to other versions with a bibliography of where they may be consulted. The notes run to 19 pages which also include some appropriate Lincolnshire scenes from 'the turn of the century', together with a photograph of Percy Grainger and some of the singers.

Each of the singers is unaccompanied. The items from G & T are clear, but a little distant. The tonal quality from the Grainger cylinders is a little 'primitive' and 'dead', but if one is accustomed to listening to early cylinders of the human voice, one can soon pick out the words and enjoy the songs. For those less accustomed, the words are printed in the notes.

If genuine folksong is your interest, then this very important and very praiseworthy issue must soon be added to your collection. It is Leader LEA 4050 priced £2.45. If unobtainable at Leader Sound Ltd., 5, North Villas, London NW1 9BJ

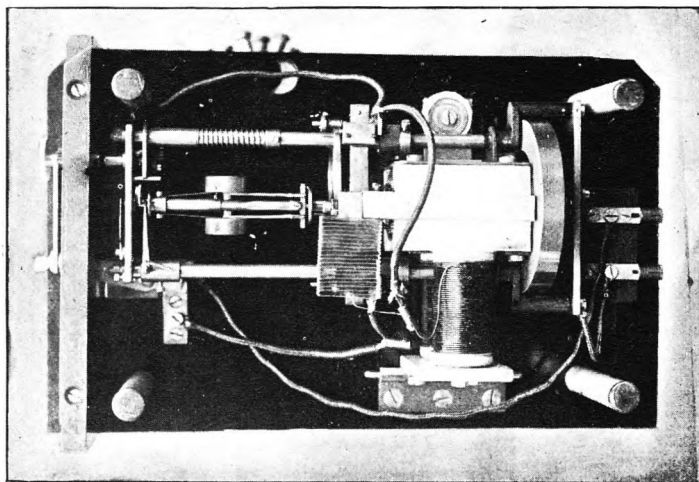


FIG. 5.—ELECTRIC MOTOR USED TO RUN THE PHONOGRAPH.

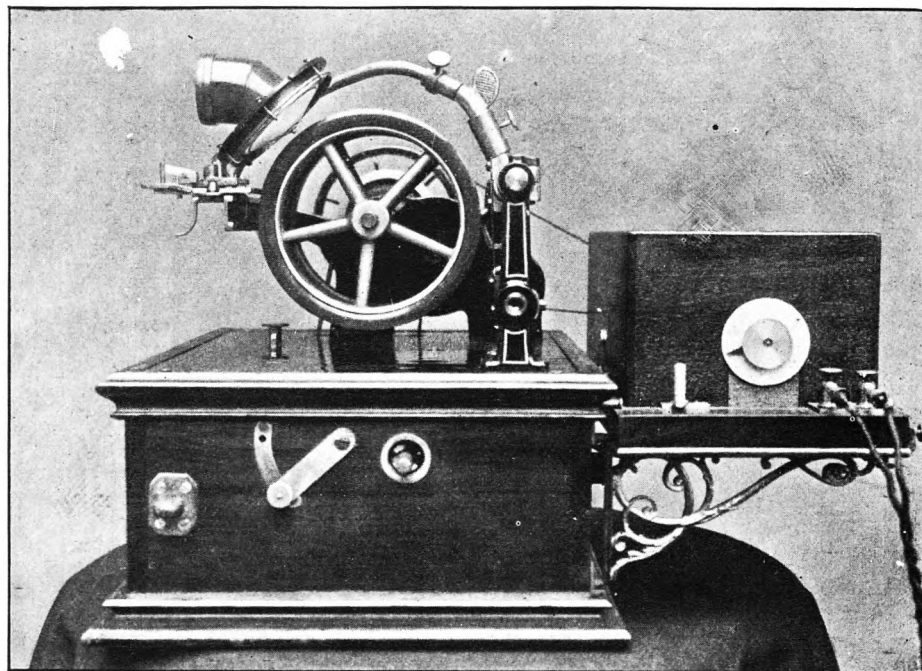


FIG. 6.—MR. STROH'S PHONOGRAPH.

The electric motor is in the box on the right.



FIG. 7.—A WAXEN RECORD.

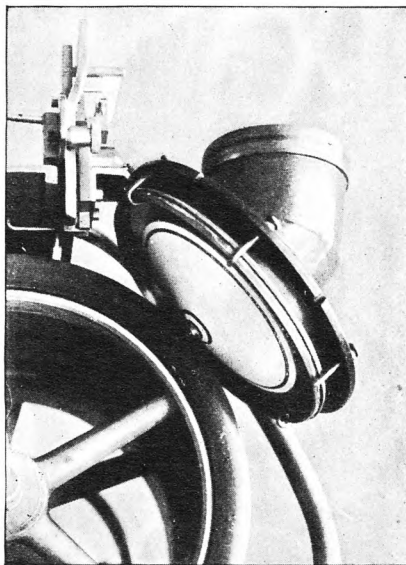


FIG. 8.—THE CONICAL DIAPHRAGM.

This shape of diaphragm is employed to augment and refine the sounds.

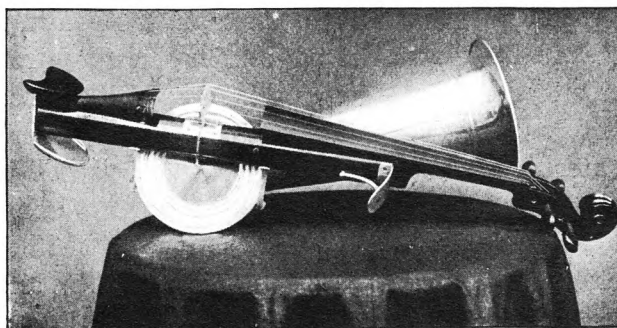


FIG. 9.—THE STROH VIOLIN.

The diaphragm here is made of aluminium.